

The **AWA**

PETER HALLEY

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PIETRO ROCCASALVA

ING

AMOTTAFIEDAN PROJECT

“THERE ARE 3 CLASSES OF PEOPLE: THOSE WHO SEE, THOSE WHO SEE WHAT THEY ARE SHOWN & THOSE WHO DO NOT SEE..”

LEONARDO DA VINCI

The **AWA**

PETER HALLEY

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PIETRO ROCCASALVA

ING

A MOTTAHEDAN PROJECT

To my Mother, Mahin Taj Fatemi Shirazi

With special thanks to
Viktor Pomichal, whose vision gave rise to this book

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Peter Halley Studio, Peter Halley



“WHAT HALLEY’S
ROCCASALVA’S
IS THE ‘QUEST’,
QUITE FAR BACK
AS YOU KNOW.
CONNECTION –
EXHIBITION’S
CLARIFIES –
I WENT

PAINTINGS AND
WORKS SHARE
WHICH GOES
IN LITERATURE,
MAKING THAT
WHICH THE
JUXTAPOSITION
SURPRISED ME.
FROM THERE.”

JOHN YAU

The Awakening

is it a dream

or the memory of a dream

or

the man to my left whispers
the man who is made of wood

color of carbon
same as me

is talking, hesitating, singing

a dream that came down from a mountain
or rose up from the sky

or did this apparition come up from a mountain
or descend from a gold and turquoise inlaid sky

this black dome we are hauling

yes, you and I and he
the triangle of pronouns

is a ribbed parachute
that never crumples

a form of prayer
down which rain

if such a thing exists
slides

we hold our breath
the air we breathe

brimming with fine white sand
coming from all directions

including the road on which we are traveling

wind dictates this poem
white sand writes it down
with a finger or a stick

but its words are like a blind camel
pointing toward

the dream stops being a dream
it is winter the sand is snow

the man on my right whispers
this is not a dream

but the shadow it casts across the camel's path
cannot be seen by anyone who can see

the desire to be aware of the air on your neck
and the geometry of that desire

dictates this poem

a hand of glass or lead writes it down

there are three men accompanying the camel
pulling this black cart deeper into the poem

this apparition you can reach out and almost touch

this arrangement of sounds ringing in your head

this almost song



“...Zuhayr says that in the course of his eighty years of pain and glory many is the time he has seen destiny trample men, like an old blind camel... Every man has surely felt at some moment in his life that destiny is powerful yet clumsy, innocent yet inhuman. It was in order to record that feeling, which may be fleeting or constant but which no man escape experiencing, that Zuhayr’s line was written. No one will ever say better what Zuhayr said there. Furthermore (and this is perhaps the essential point of my reflections), time, which ravages fortresses and great cities, only enriches poetry. At the time it was composed by him in Arabia, Zuhayr’s poetry seemed to bring two images – that of the old camel and that of destiny...”

‘Averroës’ Search’, The Aleph, Jorge Luis Borges, (Penguin, 2000)

“I am weary of life’s burden:
well a man may weary be
After eighty years, and this
much now is manifest to me:
Death is like a night-blind camel
stumbling on: the smitten die,
And the others wax in age and
weakness whom he goeth by.”

*Mu’allaqat of Zuhayr’, Translations of Eastern Poetry and Prose,
Reynold A. Nicholson, (Cambridge University Press, 1922)*

سئمت تكاليف الحياة ومن بعش
ثماتهن حولاً، لا ابالك، يسام!
واعلم ما في اليوم، والامس قبله،
ولكنني عن علم ما في غد غمى!
رايت المنيا يا خبط عشواء من تصب
تمته، ومن تخطى بعمر فيهرم!



PIETRO
ROCCASALVA

“THERE IS MUCH MORE
MYSTERY IN THE SHADOW
OF A MAN WALKING ON A
SUNNY DAY, THAN IN ALL
RELIGIONS OF THE WORLD.”

Metaphysics in color; De Chirico's paintings exhibited in Fiesole,
The Florentine, Lauren T. Cuoco, May 17, 2007













“Life is a game with many rules but no referee. One learns how to play it more by watching it than by consulting any book, including the holy book. Small wonder, then, that so many play dirty, that so few win, that so many lose.”

*‘Speech at the Stadium’, On Grief and Reasons: Essays,
Joseph Brodsky, (FSG, 1997)*

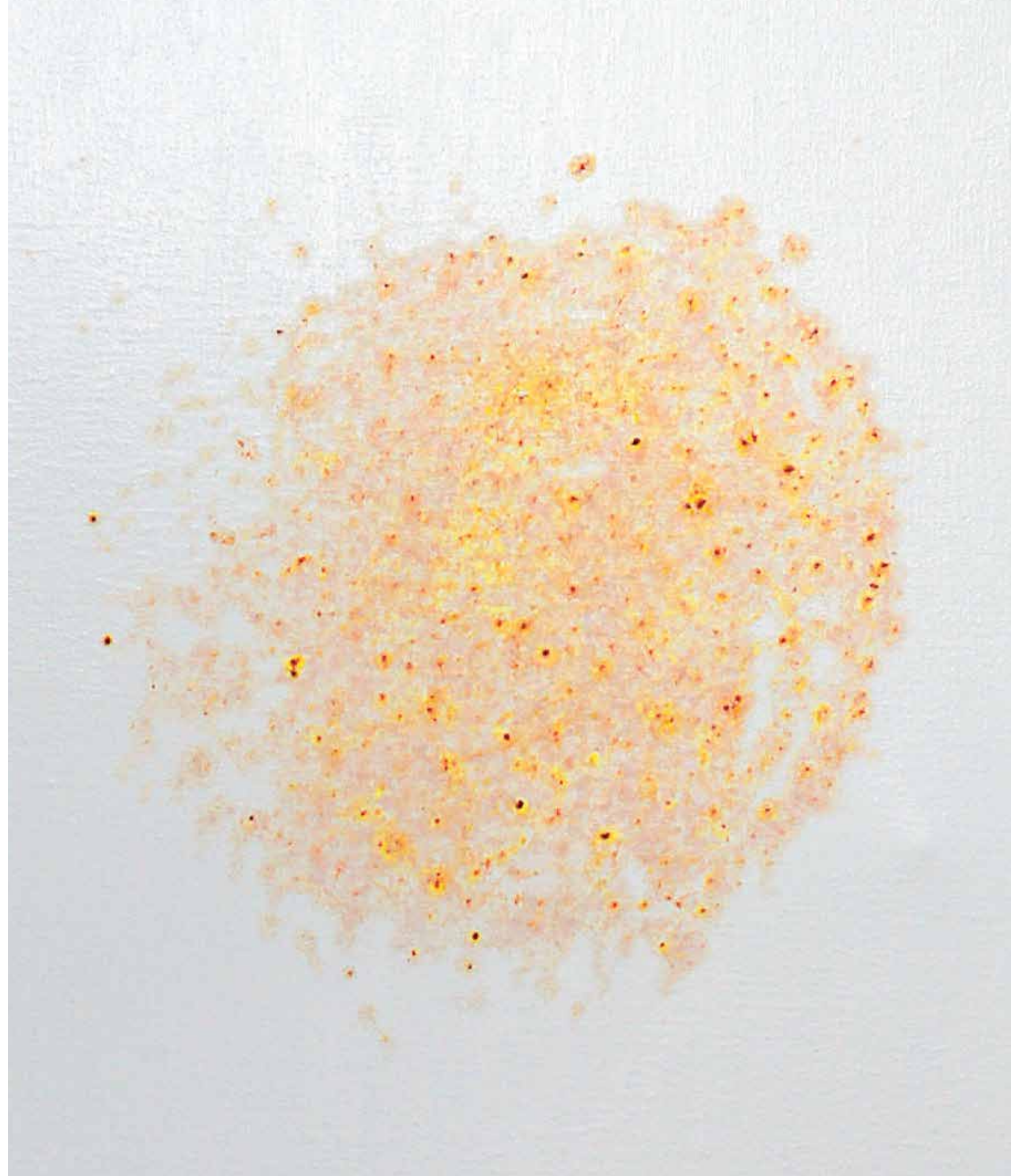
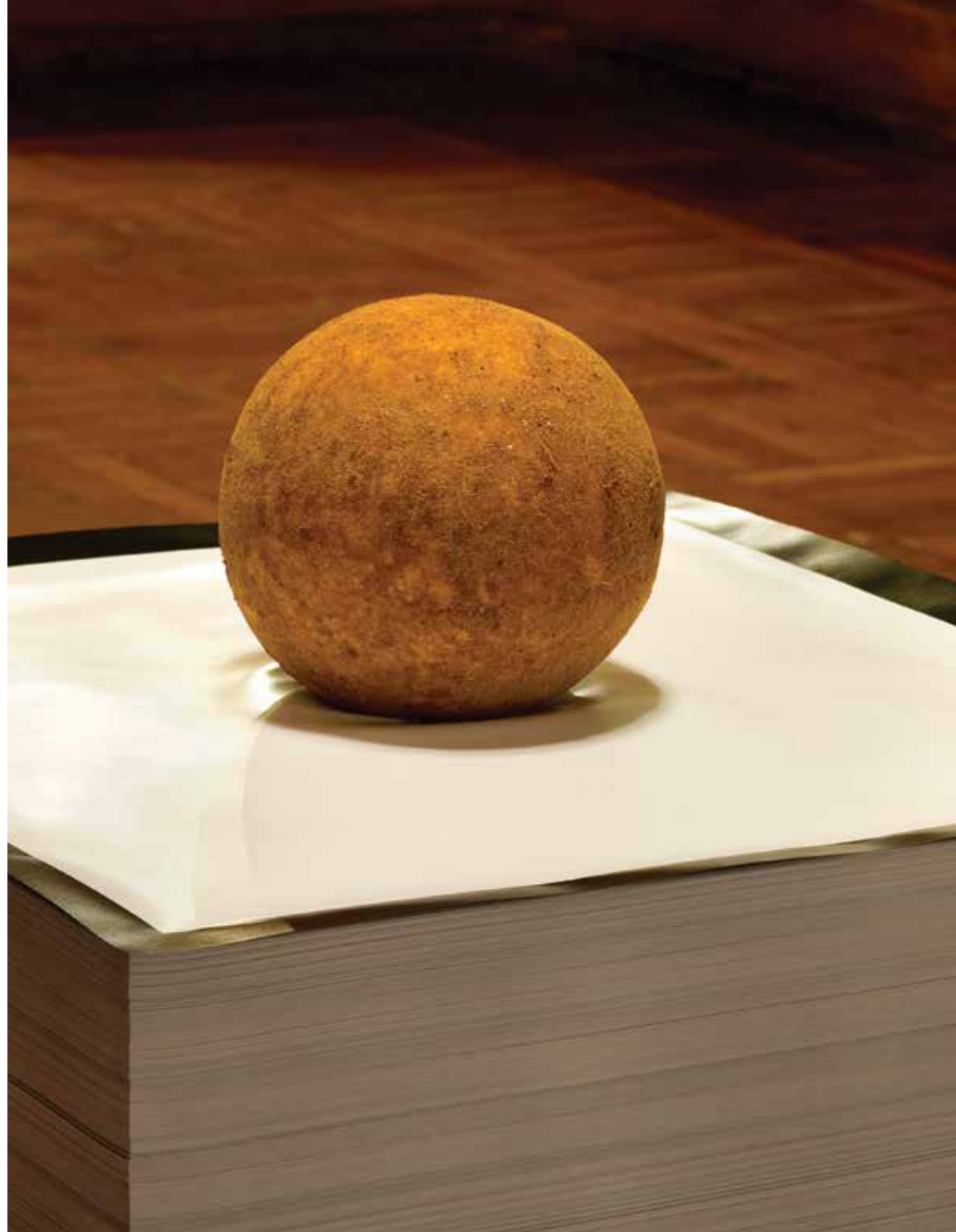
NON C'È ALTRO AMORE CHE L'AMORE DI DIO





you never look at me 1,
on the place I see you





“THE PROCESS IS ABOUT
FORMLESS OBSESSIONS
THAT PRESENT THEMSELVES
AS VISIONS, WHICH THEN,
FILTERED THROUGH
FRAGMENTS OF EXPERIENCE
AND IMPRESSIONS TAKEN
FROM THE WORLD AROUND
ME, BECOME IMAGES”

PIETRO ROCCASALVA





“This set down

This: were we led all that way for

Birth or Death? There was

We had evidence and no doubt.

But had thought they were

Hard and bitter agony for us,

We returned to our places,

But no longer at ease here,

With an alien people

I should be glad of

a Birth, certainly,

I had seen birth and death,

different; this Birth was

like Death, our death.

these Kingdoms,


in the old dispensation,

clutching their gods.

another death.”

Journey of the Magi, T. S. Eliot, (1927)





“THOUGHTS ARE THE
SHADOWS OF OUR FEELINGS –
ALWAYS DARKER, EMPTIER,
AND SIMPLER.”

The Gay Science Friedrich Nietzsche, (Vintage, 1974)

“One Moment in
Annihilation’s Waste,
One moment, of the
Well of Life to taste –
The Stars are setting,
and the Caravan
Starts for the dawn of Nothing
– Oh, make haste!”

*Rubaiyat of Omar Khayyam; A Critical Edition,
Edward FitzGerald, (University Press of Virginia, 1997)*

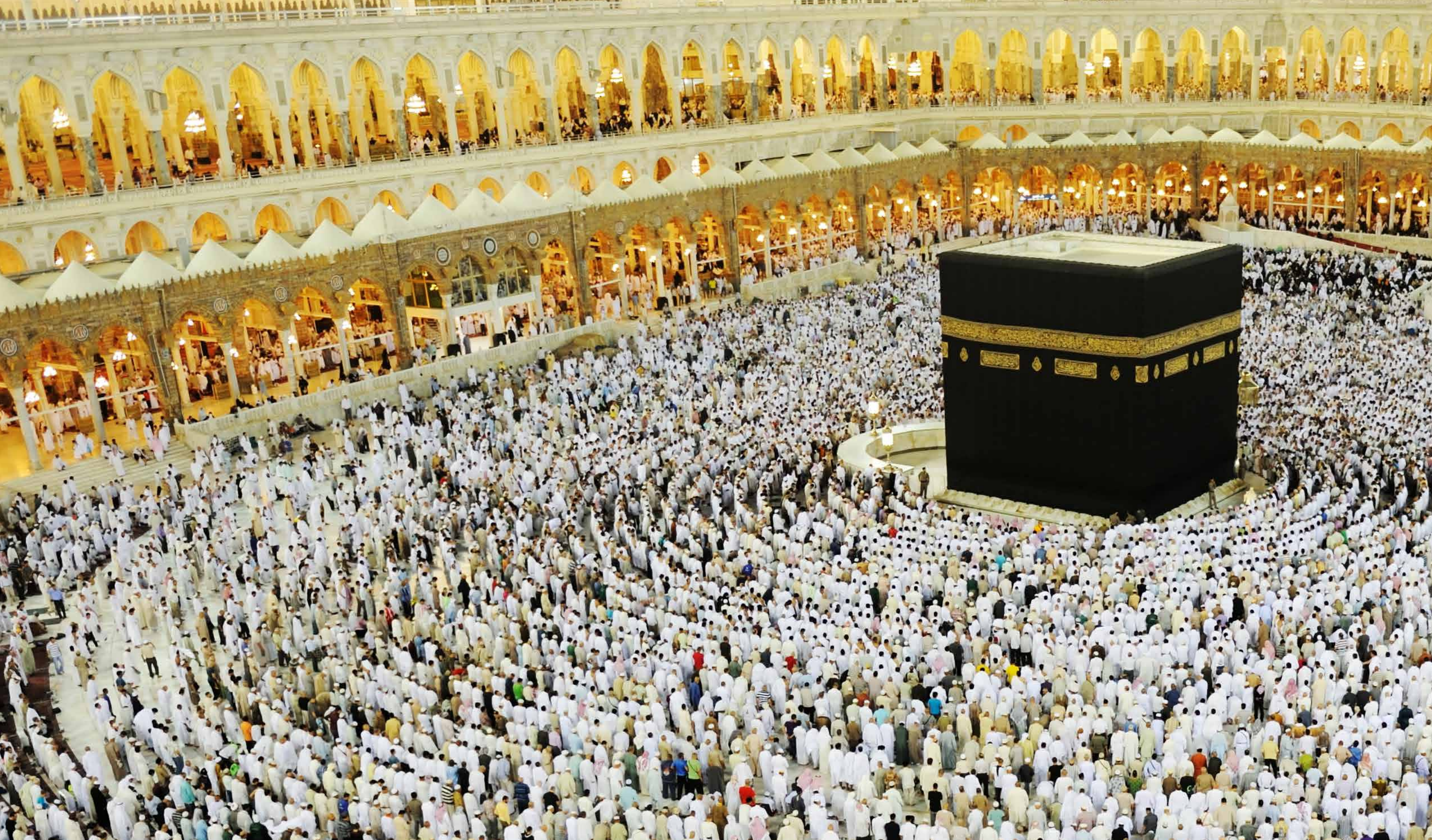
این قافله عسریب میکند
در یاب دمی که با طرب میکند
ساقی عسریب دمی حریفان چه جور
پیش آریب آله را که شب میکند

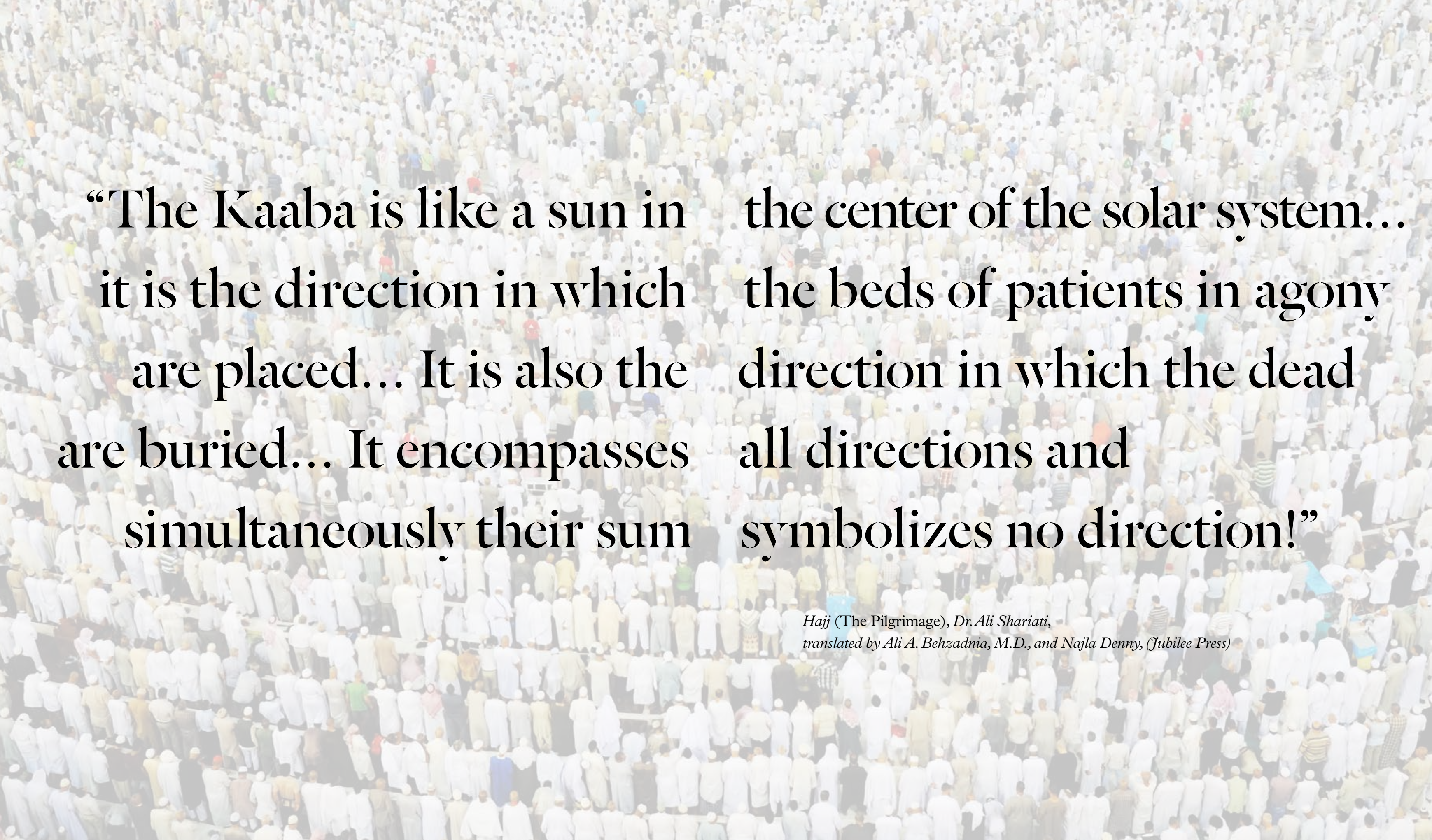




PETER

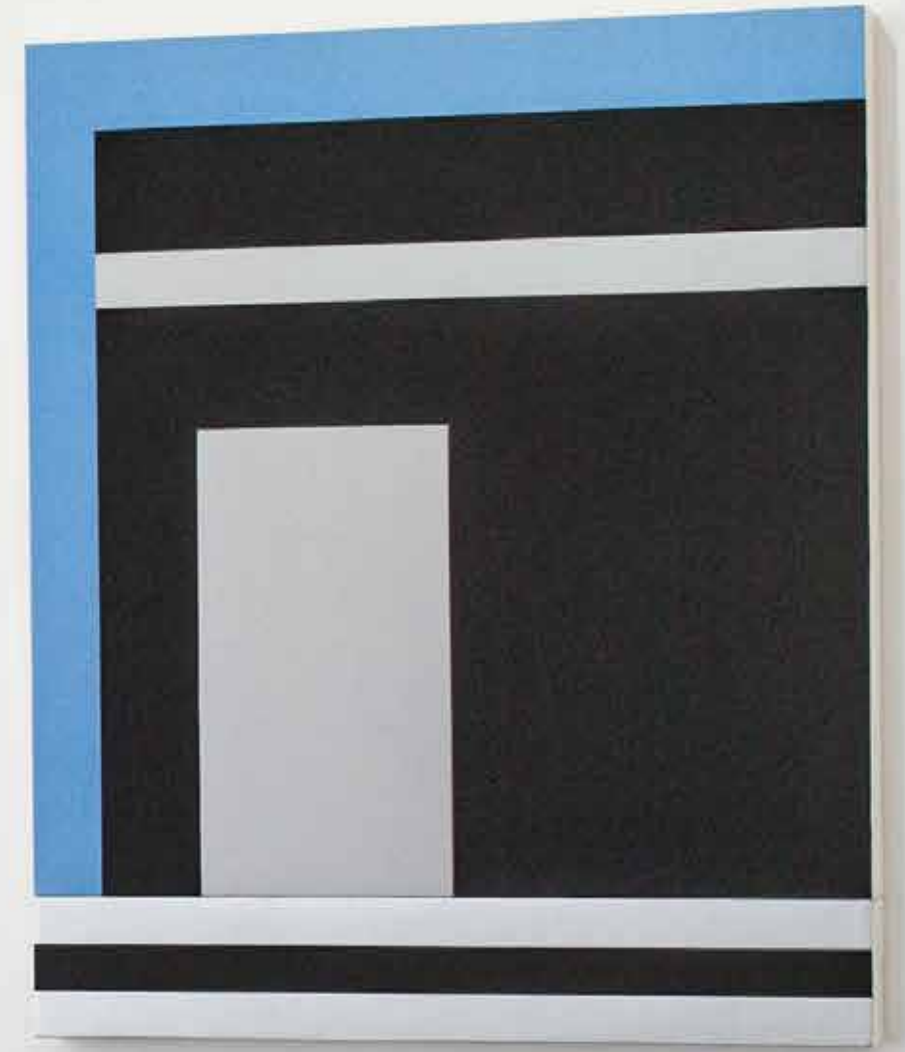
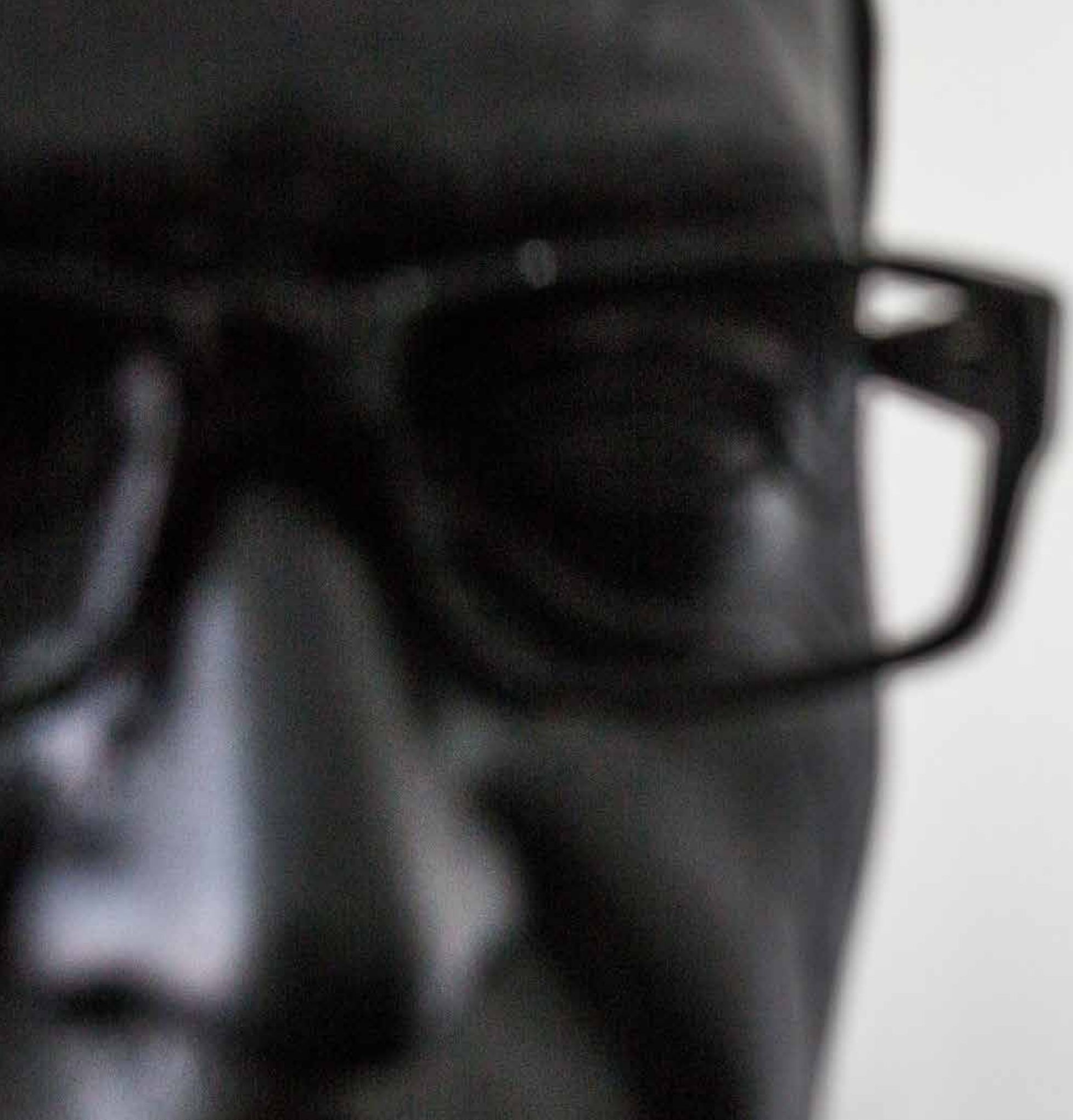
HALLEY





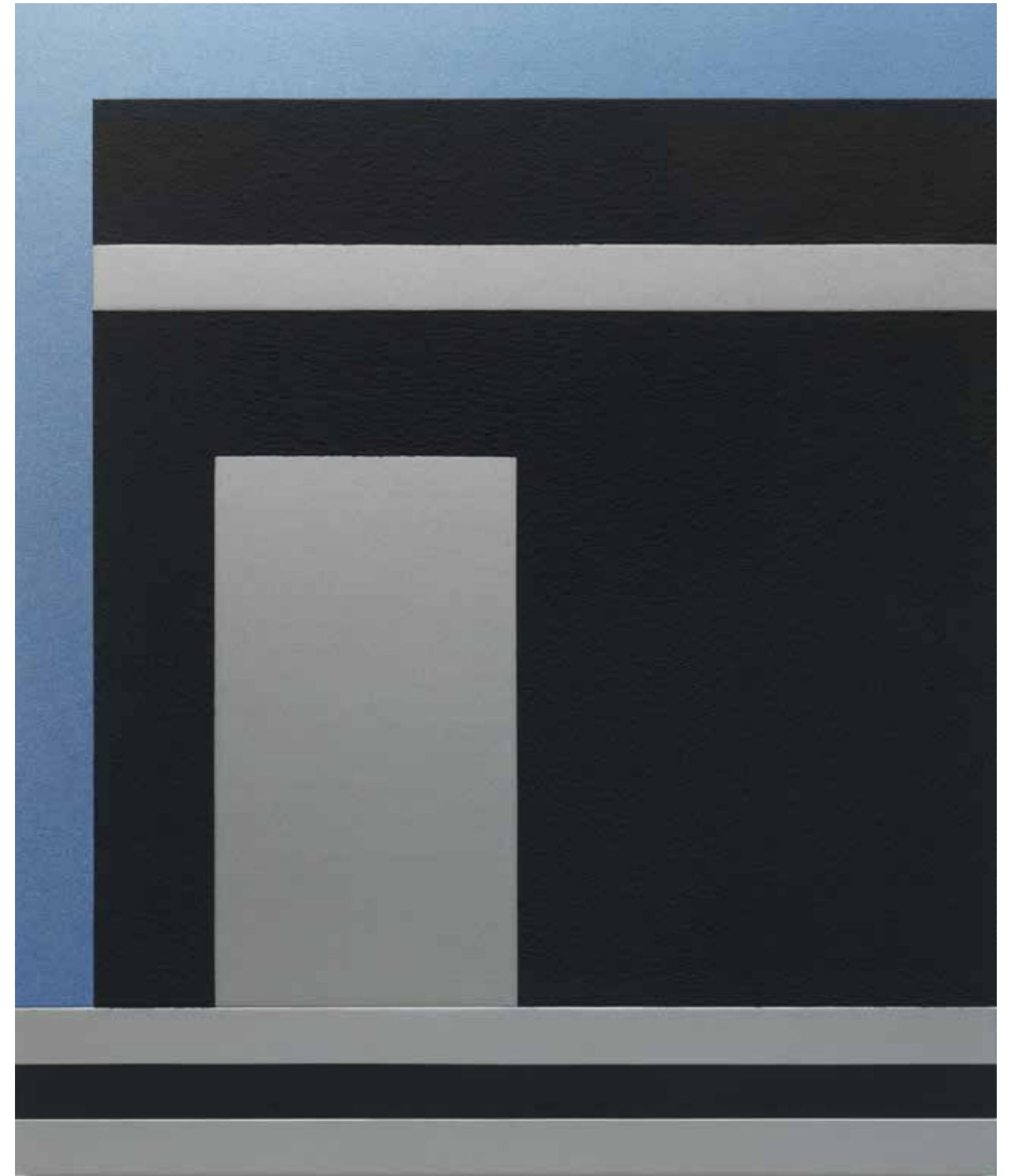
“The Kaaba is like a sun in the center of the solar system... it is the direction in which the beds of patients in agony are placed... It is also the direction in which the dead are buried... It encompasses all directions and simultaneously their sum symbolizes no direction!”

*Hajj (The Pilgrimage), Dr. Ali Shariati,
translated by Ali A. Behzadnia, M.D., and Najla Denny, (Jubilee Press)*



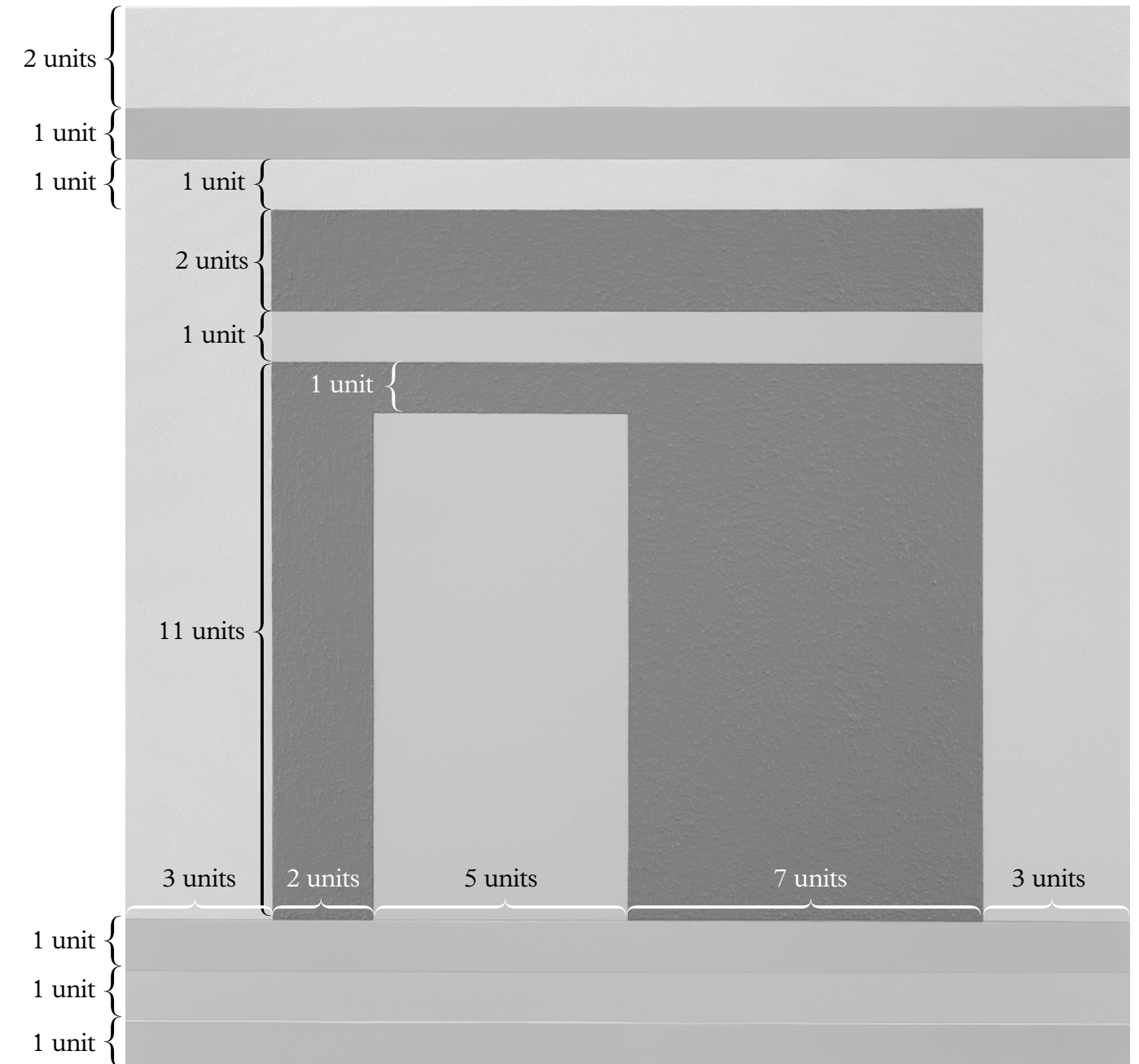
“It is the role of the artist to explore visual & spatial ideas. I will leave it to the viewer to provide an interpretation.”

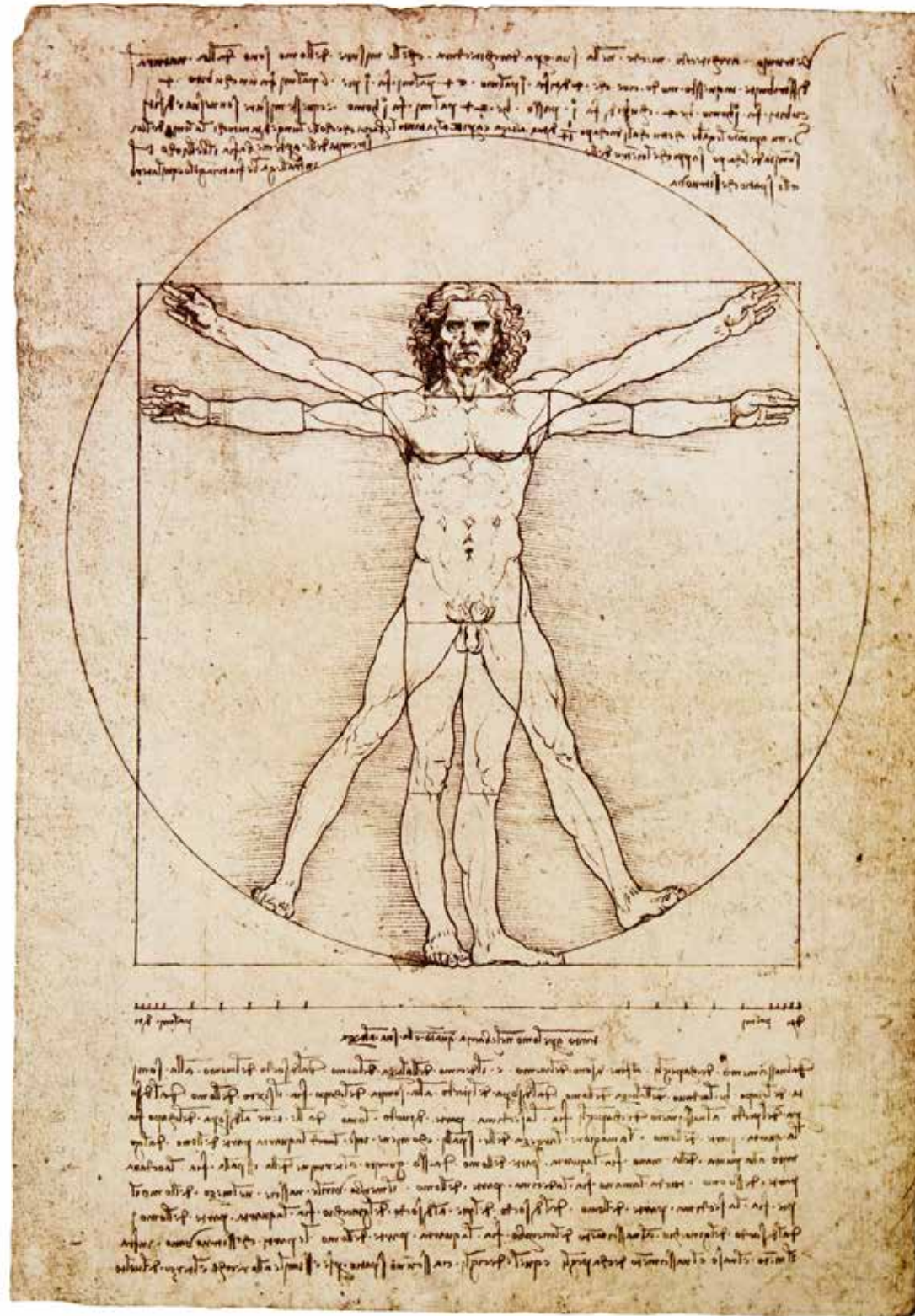
PETER HALLEY



“Where once geometry provided a sign of stability, order, and proportion, today it offers an array of shifting signifiers and images of confinement and deterrence.”

Peter Halley, The Crisis in Geometry, Published in Arts Magazine, New York Vol. 58





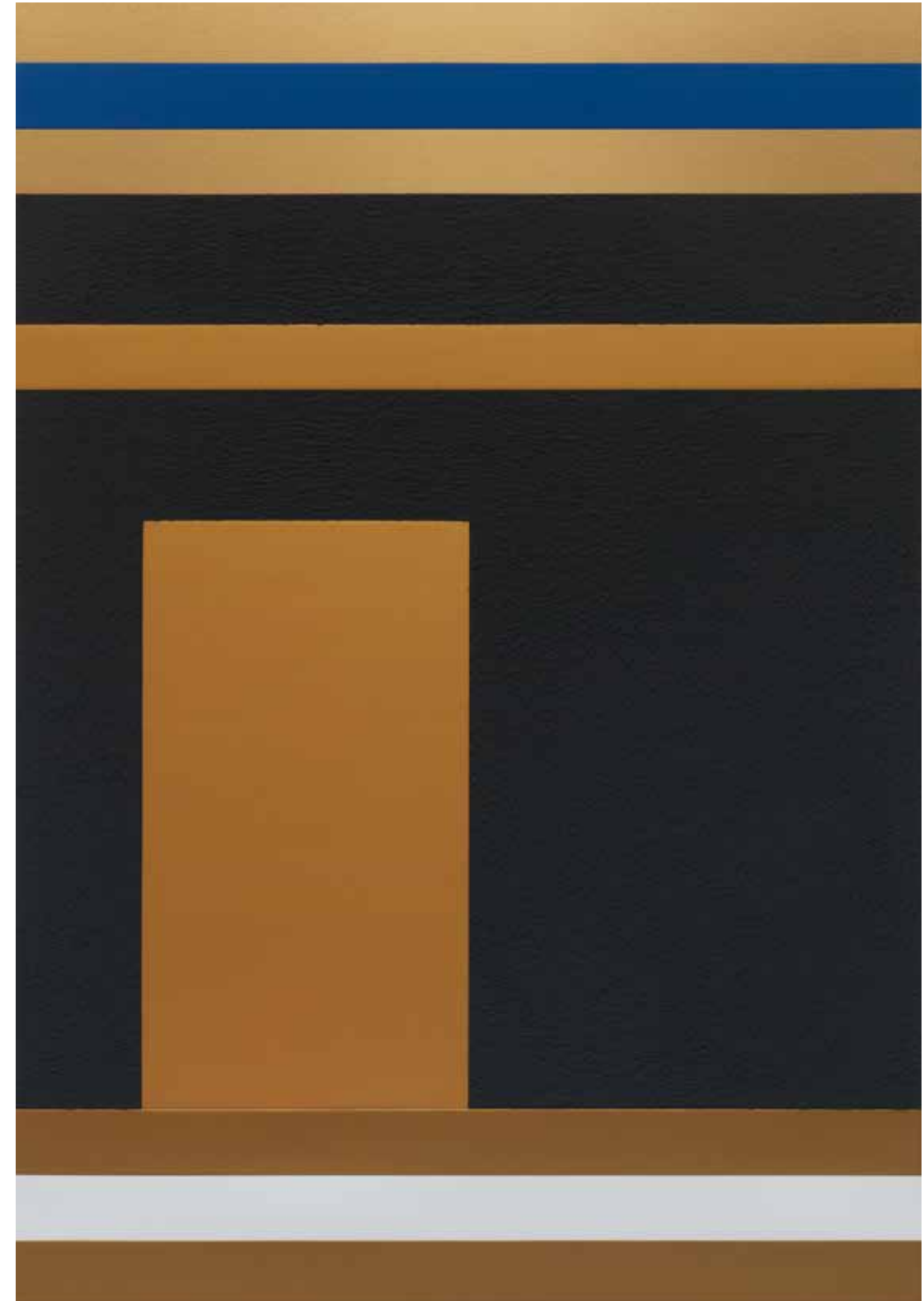
“He who does not understand the supreme certainty of mathematics is wallowing in confusion.”

Leonardo da Vinci, as quoted in Walter J. Meyer, Concepts of Mathematical Modeling, (Dover Publications, 2004)



“What you see is what you see.”

*Frank Stella, interview (1964), as quoted in Harold Rosenberg,
The De-Definition of Art; Action Art to Pop to Earthworks, (Horizon Press, 1972). p. 125*



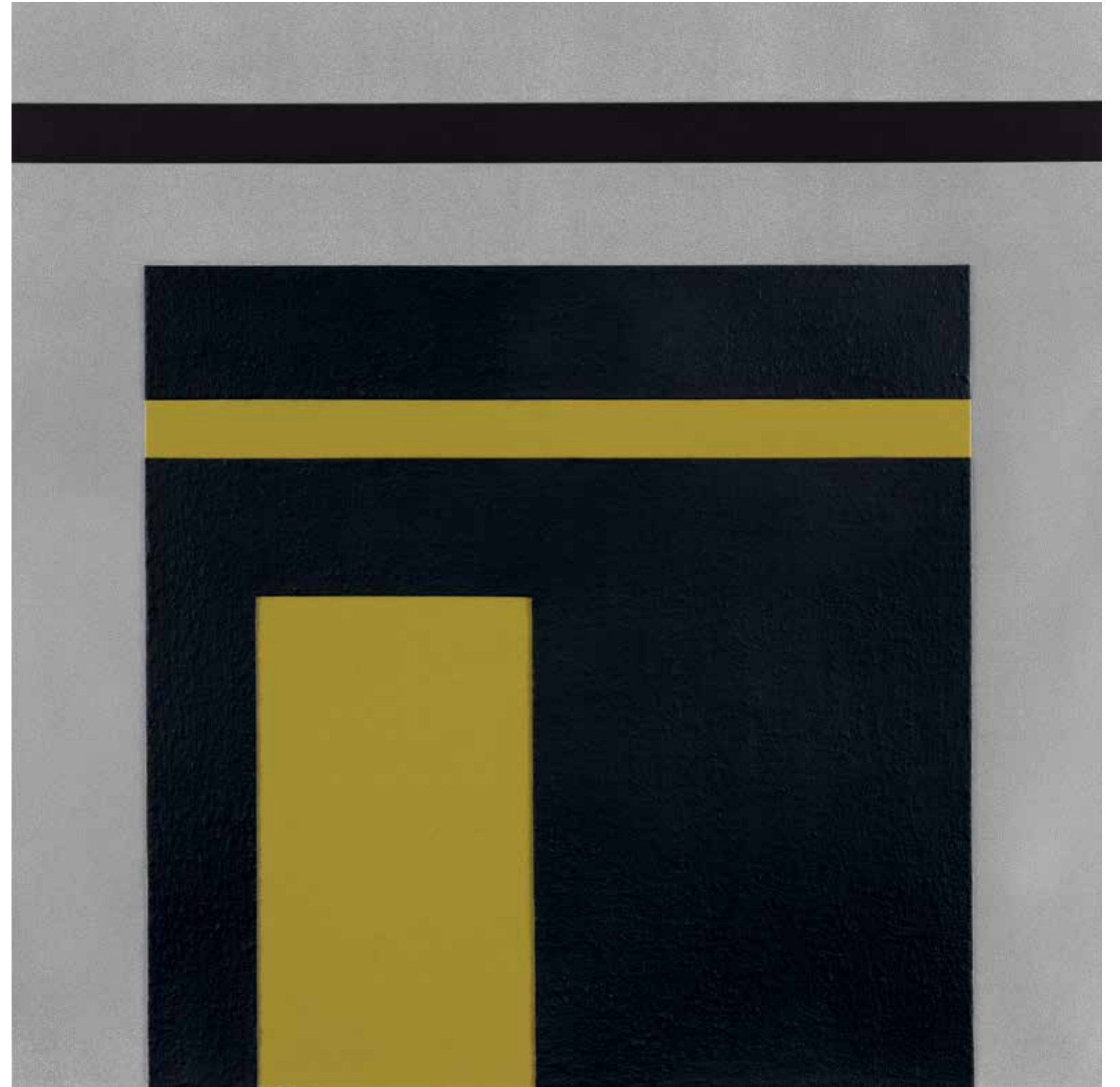
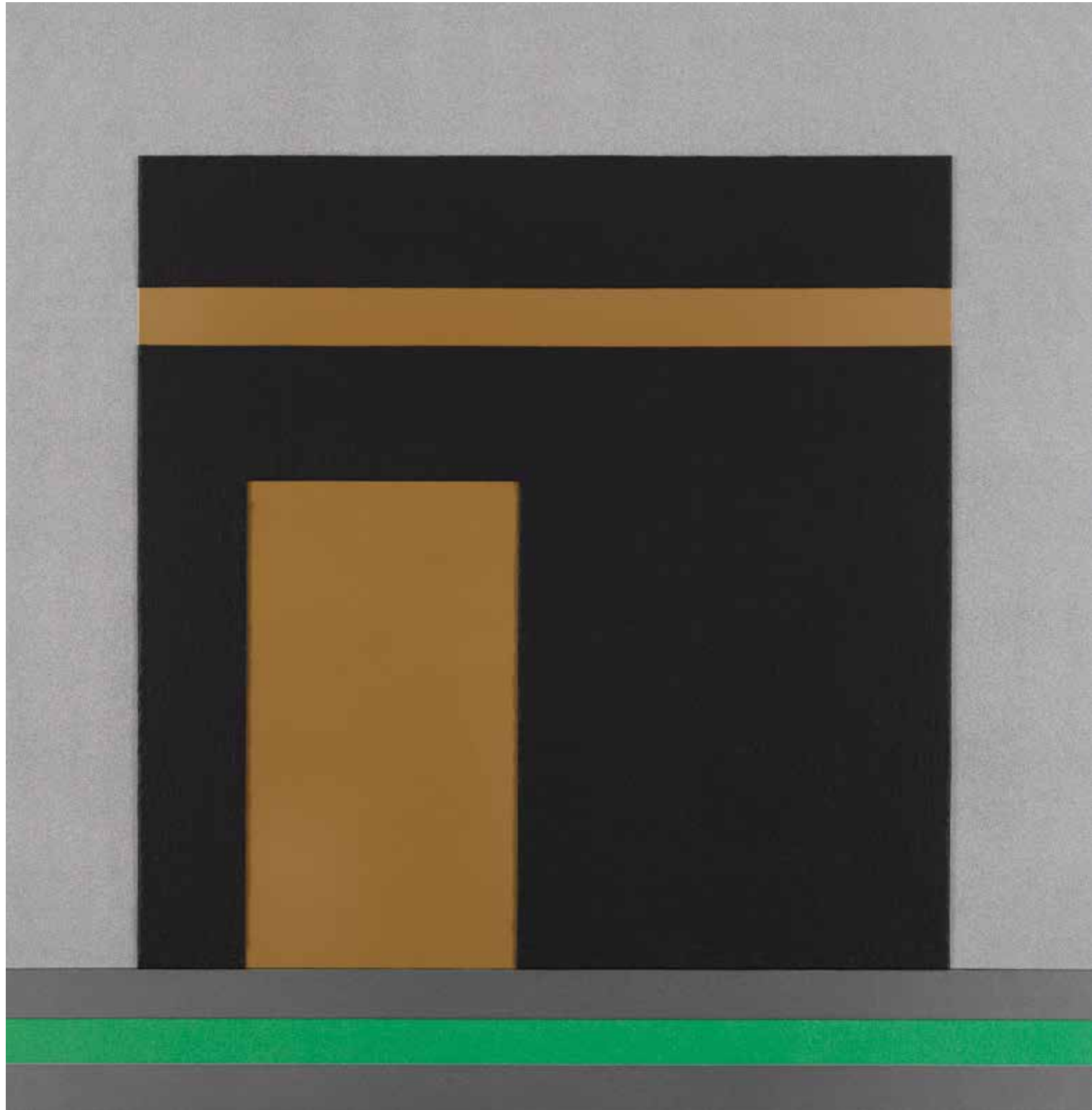


“Here comes the time of
the great Culture of tactile
communication, under
the technico-luminous
cinematic space of total
spatio dynamic theatre.”

Baudrillard, as quoted in Frank Stella and the Simulacrum, Flash Art, No. 126, (January 1986)









“I’D TAKEN NEW MANZIP AND

MADE INTO PLUMBING...

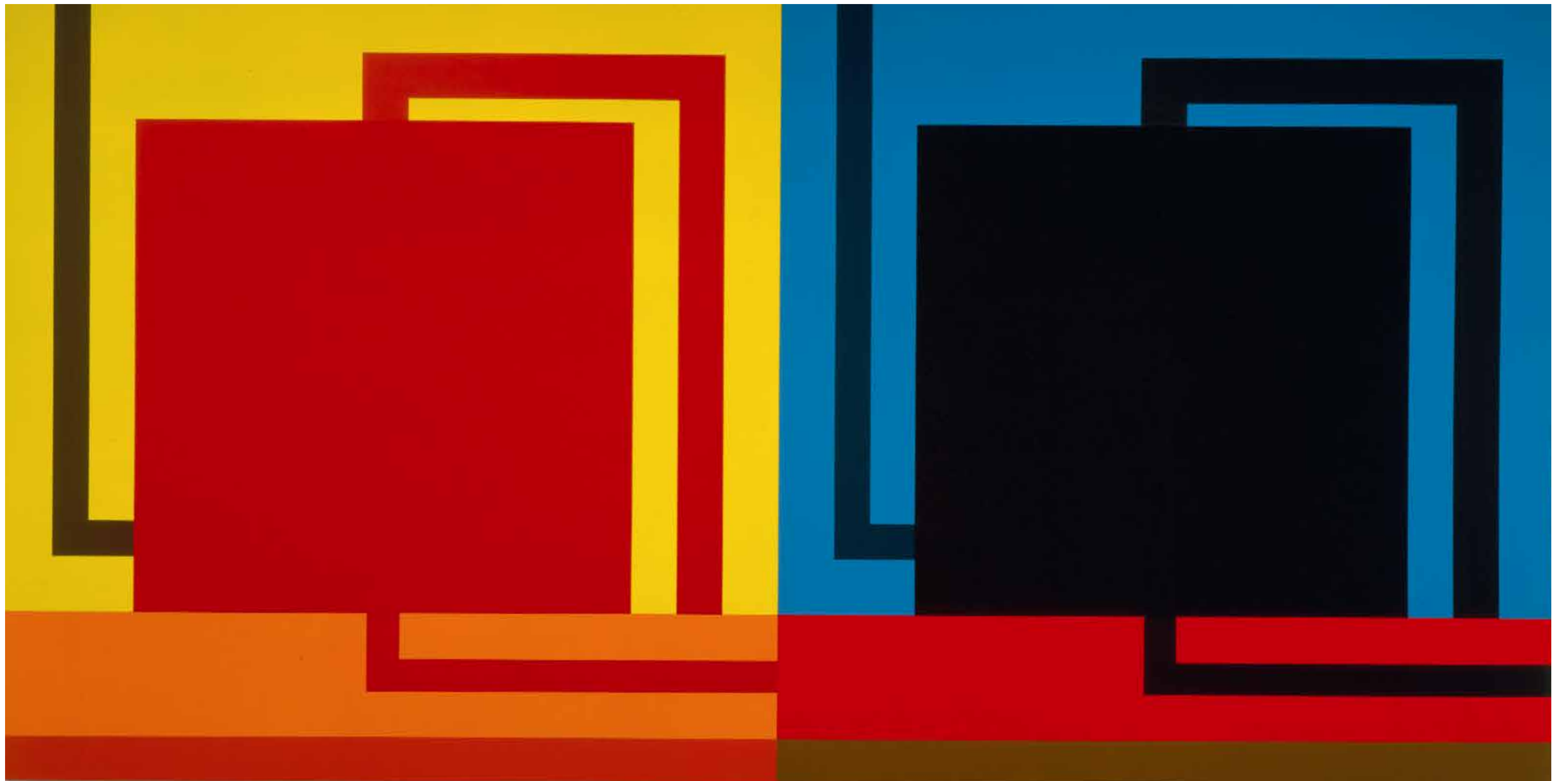
THE CELL IS LIKE A CAPSULE,

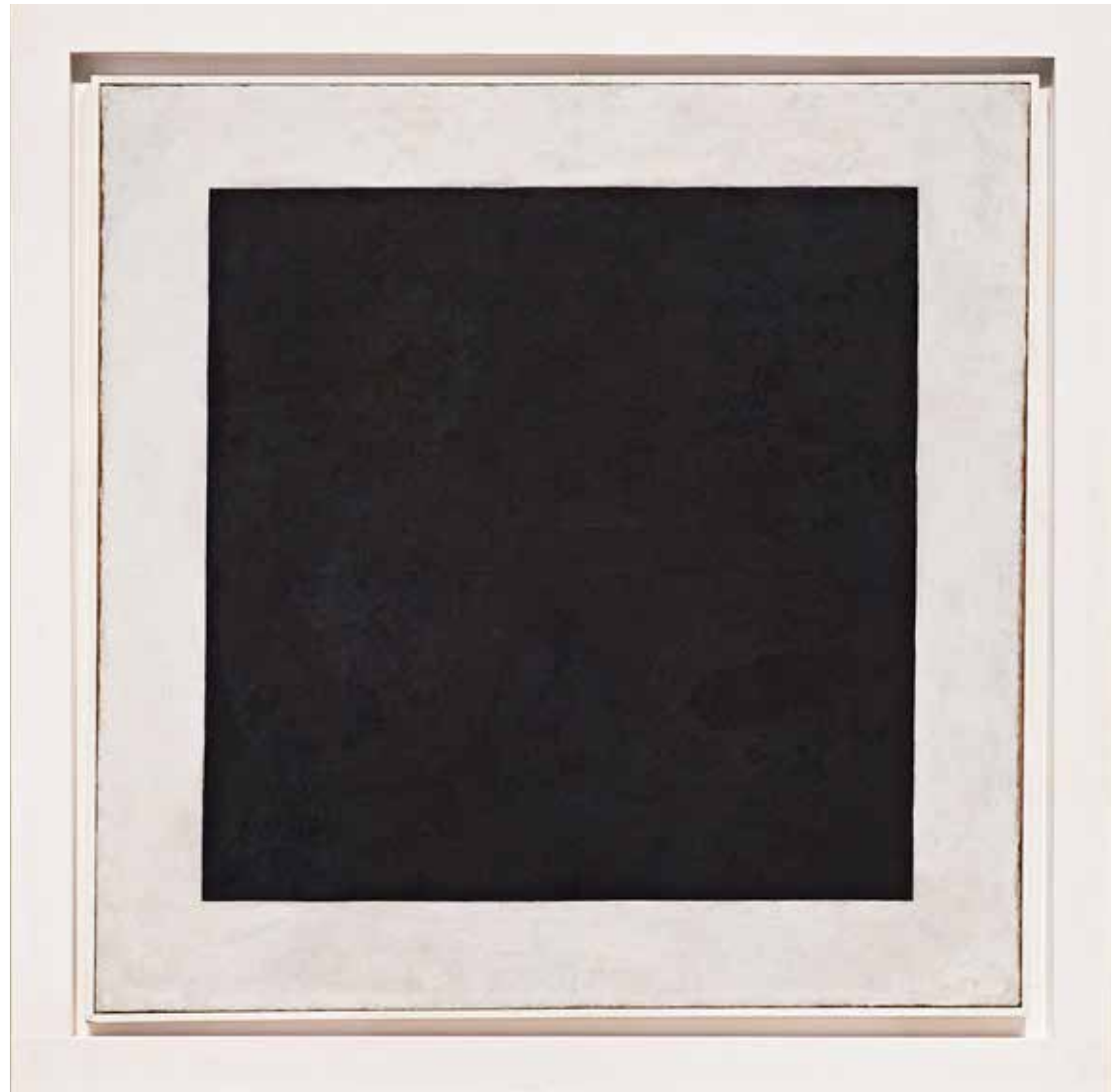
AN OFFICE WITH NO

WINDOWS, CUBICLE”

*Peter Halley, Bilder der 90er Jahre; Museum Folkwang Essen,
22. Nov. 1998-24. Jan. 1999*







PIETRO ROCCASALVA

SM: Your work is always rich in meaning and metaphor and draws on a multitude of ideas from iconography, poetry, and your own oeuvre. How do you even begin to put together a work?

PR: Without a chronological sequence – or in a way thinking simultaneously. I think for me the process is about formless obsessions that present themselves as visions, which then, filtered through fragments of experience and impressions taken from the world around me, become images. Finally, through the artistic practice – by which I mean the practices of drawing and manipulating matter – these images become iconography.

SM: The lemon squeezer that forms a central focus of this piece has also been featured in your earlier work. As a motif it references a Duchamp ready-made, while here it is both absurd, comical, and a clear visual reference to the architecture of a dome. While you borrow from multiple arenas, the various contexts in which your work is viewed encourage certain readings and perhaps misreadings. For you, what work does the lemon squeezer do for this piece?

PR: On one hand, the lemon squeezer references the death of the sun and entropy, whose discovery in the 19th century alongside the second law of thermodynamics gave birth to the well-known crisis of values in the West and to nihilism. On the other hand, it is its overrun, an extreme and delightful implication of the loss of the center (and its consequent nihilism). That object is simultaneously a (negative) vortex and a (positive) radial center: it is the image of this lack of center that now, paradoxically constitutes a point of reference.

Having said that, the most simple and immediate understanding of the lemon squeezer sees it as a pop object and a still life, one as grand as a cathedral or any other religious building, but also a form beyond any religion – that is to say, the sundial or clock that simply indicates the presence of the sun, and by which even a child can comprehend the passing of time. This cathedral is the main project of my whole work. I imagined it placed on a square made of solar panels and its dome running with a gear mechanism similar to that of a mill: if it turns it means that the sun is out, if it does not it means that there is no sun.

To speak a little of the other parts of the installation, the non-minimal painting, which is an impossible replica of Ellsworth Kelly’s *White Square*, nods to the white square of my cathedral project, imagined, as all sunny piazzas are (I think of Sicilian [town] squares for instance and, accordingly, those desolate piazzas captured by De Chirico), as the place where the sun crashes.

Prior to this sculpture I presented an allegory of the death of the sun as a big ball of arancino (fried rice ball) in various sizes, including one made of a 25-cm arancino placed on a stack of paper with an image of *White Square*. In the painting in *Z*, the top sheet of the stack is faithfully painted with the grease spot left by the arancino: it’s a relic, or we might call it the Veronica of the death of the sun.

The three figures in *Z* are an image of the god of time in pre-Islamic, Zoroastrian Iran: Zurvan, who represents infinite time – like a clock that has not been set – and who is, father of the two twins Ormazd, the god of light, and Ahriman, the god of darkness; these two are locked in a thermal fight for control of the universe. As is obvious, this configuration is a trinity. I was interested in the legend that the magi of the Christian nativity were Zoroastrians, to some people, even Zurvanite Zoroastrians. Besides the obvious resemblances to the Christian trinity, including the angelic hospitality of Abraham in the Old Testament, I was intrigued by the fact that in one of Nietzsche’s posthumous fragments (I can’t remember which, but it was an earlier text published later), he speaks of a strange trinity with a god-father and two children that are the gods of good and evil. I immediately thought of the Zoroastrian Zurvan and his twins. Perhaps it was not an accident that Nietzsche was later to write his masterpiece *Thus Spoke Zarathustra* with the conceit of improving the sayings of Zarathustra.

Besides all of this, there is a popular reference to the typical referee structure of a football match – an image that is for me, a football fan, very familiar – and it is also a real and everyday coincidence. *Z* in fact, was born on the occasion of an exhibition at the Park Avenue Armory in New York, and the three figures are the portrait of the exhibition curator, with his twin and his father. This is not a secondary element: on the contrary, without this singular event (the three look as much alike as to offer another trinity) this iconography could not have arisen.

Lastly, the wagon, which makes reference to Zuhayr’s poetry on death, must be read as an allusion precisely to the metaphorical ‘end of the road’ – the wagon will take you there – and to the more complete finality of the death of the sun (and thus the end of the universe). But all this is yet, as totalizing as it may seem in its staging of death, a passage. The wagon is like a chrysalis left in the passage through a Rubicon: the path continues but everything will be irrevocably different on the other side.

PETER HALLEY

SM: How did you first become acquainted with Islamic art and culture?

PH: In the late 1970s as a young artist in my twenties, I was drawn towards spiritual themes. I was focused on creating iconic representations of simple things like trees, rays of sunlight, or the human figure.

During this time I was particularly attracted to historical Islamic art. I came to this through Matisse, who was so influenced by Persian miniatures in his paintings from the 1920s. The use of pattern, the isometric perspective, and the brilliant colors all seemed to me quite relevant to contemporary painting.

I also spent a good deal of time studying the geometric patterns of Islamic tile work. It was something that seemed totally relevant to contemporary art. Of course, the use of geometry in Islamic art reflected a prohibition on representing living things – just like 20th-century abstract painting! And it achieved its visual strength through an all-over pattern, a flat picture-space, and rich shimmering colors. At the time I thought, this is just like what Jackson Pollock and the other Abstract Expressionists are doing in their work.

SM: You have described the alienation of the individual in contemporary life and a preoccupation with the spaces of social life as interests you explore in your work. Yet Mecca seemingly represents quite different experiences – what draws you to the Kaaba, which is Arabic for 'Cube'?

PH: I was really interested in how this geometric tile work conveyed a sense of spirituality in mosques and palaces. With their shifting gestalts, radiating vectors, symmetries, and shimmering light, these compositions communicate a sense of cosmic harmony far beyond the mundane world of human events. It felt to me like the music of the spheres, analogous to what we may today appreciate in the ethereal beauty of quantum physics.

Back in the 1970s I also made several small gouache paintings with square and cubic forms referring to the architecture of the Kaaba. I was interested in the parallels between the stark form of the Kaaba and the squares and cubes of Minimalist art, which was then at its moment of greatest influence.

There is no other great religious shrine in the world that is as austere as the Kaaba. Except for the entrance door, the exterior is free from any trace of historical styles. It is a pure iconic symbol of a house or sanctuary: four plain walls covered by a flat roof. Its form is totally functional: the vertical walls enclose the space, while the horizontal roof provides shelter from the elements.

SM: In The *Direction* series we are left with a space, perhaps a door, horizontal lines, or a conduit or path stretching beyond the doorway. It seems to provide a transcendental offering, an invitation for viewers to traverse the surface of the paint to enter a different viewing state. Do you see these works as an invitation for quiet contemplation?

PH: After the 1970s my work moved away from spiritual themes. I focused instead on the sociological implications of geometric forms and symbols. Yet the iconography of my paintings continued to be dominated by squares and rectangles, which I saw as diagrammatic representations of enclosed spaces.

Thus, in 2012, when Mohammad Mottahedan suggested the iconography of the Kaaba as a subject matter for a series of paintings, I enthusiastically agreed. I have been interested in a presentation of the architecture of the Kaaba expressed in the language of contemporary painting. The Kaaba embodies many of the themes that have been important to me throughout my life as an artist: iconicity, austerity, enclosure, and sanctuary.

Beyond that, I can't offer a more detailed interpretation of these paintings. In my mind, it is the role of the artist to explore visual and spatial ideas. I will leave it to the viewer to provide an interpretation.

PETER HALLEY

Peter Halley was born in New York City. He received his BA from Yale University and his MFA from the University of New Orleans in 1978, remaining in New Orleans until 1980. Since 1980, Halley has lived and worked in New York. He has had one-person museum exhibitions at the CAPC Musee d'Art Contemporain, Bordeaux (1991); the Museo Nacional Centro de Arte Reina Sofia, Madrid (1992); the Stedelijk Museum, Amsterdam (1992); the Des Moines Art Center (1992); the Dallas Museum of Art (1995); the Museum of Modern Art, New York (1997); the Kitakyushu Municipal Museum of Art (1998); the Museum Folkwang, Essen (1998); the Butler Institute of American Art (1999); International with Monument Gallery, NYC, NY (1985); Sonnabend Gallery, NYC, NY (1987) 1988; Gallery Bruno Bischofberger, Zurich, Switzerland (1989); Peter Halley: Recent Paintings, Krefelder Kunstmuseen (1989); The Eli Broad Family Foundation, Santa Monica, California (1994); Peter Halley: Drawings/Four Decades, Gering & López Gallery, NYC, NY (2011); Peter Halley: Paintings 2012-2013, Waddington Custot Galleries, London, England (2013); Mottahedan Projects, Dubai, UAE (2013); Mary Boone Gallery, NYC, NY (with Alessandro Mendini) (2013); Peter Halley: Since 2000, Musée d'Art Moderne Saint-Étienne Métropole, Saint-Étienne, France (2014); and Peter Halley: Prisons, Friedrich Schiller University, The Depot, Jena, Germany, Florence Griswold Museum, Old Lyme, Connecticut (2015).

SALWA MIKDADI

Associate Professor Practice of Art History
Affiliation: NYU Abu Dhabi

B.A. American University of Beirut; M.A. J. F. Kennedy University

Salwa Mikdadi specializes in the history of modern and contemporary art of the Arab world. Prior to joining NYUAD, Mikdadi worked at Abu Dhabi Tourism and Culture Authority where she established the professional development program for museum professionals including a customized executive program (2012-2014) and was a lecturer at the Paris-Sorbonne University Abu Dhabi in the postgraduate program – History of Art and Museum Studies (2010-May 2014). Mikdadi was the Executive Director of the Arts and Culture Program at the Emirates Foundation in Abu Dhabi (2009-2012). She wrote the reference guide on the history of the 20th-century art of West Asia, North Africa and Egypt for the Metropolitan Museum of Art Timeline web pages and is the editor and co-editors of several publications on the subject. She conducted research in Jordan, the West Bank, UAE, Syria and Lebanon on the governance and management of museums and art institutions. Mikdadi curated several exhibitions including the first Palestinian collateral exhibition at the Venice Biennial in 2009. She was the co-founder and director of the Cultural & Visual Arts Resource/ICWA, a non-for-profit organization dedicated to the study and exhibit of art of the Arab world in the United States (1988-2006). Mikdadi is a founding board member of the Association of Modern and Contemporary Art of the Arab world, Iran and Turkey.

PIETRO ROCCASALVA

Pietro Roccasalva was born in 1970 in Modica, Italy. Roccasalva studied at Accademia di Belle Arti di Brera and continues to live and work in Milan. Among his recent solo exhibitions are, The Wooden O, Galleria Zero, Milan, Italy (2015); The Queen of Gaps, Zeno X Gallery, Antwerp, Belgium (2014); F.E.S.T.A., Kölnischer Kunstverein, Cologne, Germany (2014); The Unborn Museum at Le Magasin in Grenoble, France (2013); Mottahedan Projects, Dubai, UAE (2013); The Strange Young Neighbours at David Kordansky Gallery in Los Angeles (2012); Unicuique Suum Fussball at Johnen Galerie in Berlin (2010); Art Statements at Art 39 Basel (2008); and Z, CCS Bard at Seventh Regiment Armory in New York (2008). His work has also appeared in Fare Mondi/Making Worlds at 53rd International Art Exhibition, Venice Biennale (2009); Manifesta 7, in Trentino-Alto Adige/Südtirol, Italy (2008); Italics: Arte Italiana fra Tradizione e Rivoluzione 1968-2008 at Palazzo Grassi, Venice, and Museum of Contemporary Art, Chicago (2008-09).

JOHN YAU

Associate Professor in Critical Studies
Affiliation: Rutgers Mason Gross School of the Arts, Rutgers,
New Brunswick, NJ

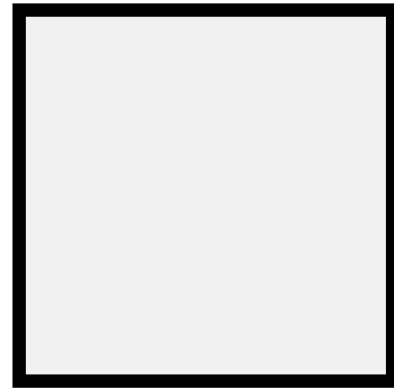
John Yau is a poet, fiction writer, critic, independent curator, and publisher of Black Square Editions. Recent monographs include *Catherine Murphy* (2016), *Richard Artschwager: Into the Desert* (2015), *Norbert Prangenberg: The Last Works* (2015), *Joan Mitchell, Trees* (2014), *A Thing Among Things: The Art of Jasper Johns* (D.A.P./Distributed Art Publishers, 2008) and *Further Adventures in Monochrome* (Copper Canyon Press, 2012). His reviews have appeared in *Artforum*, *Art in America*, *Art News*, *Bookforum*, and the *Los Angeles Times*. He was the arts editor for the *Brooklyn Rail* from 2006 to 2011. In January 2012 he started the online magazine *Hyperallergic Weekend* with three other writers. He has taught at the University of California, Berkeley; Maryland Institute College of Art; Brown University; Pratt Institute: School of Visual Arts. In 1996, he curated Ed Moses: A Retrospective of Paintings and Drawings for the Museum of Contemporary Art in Los Angeles.

He has collaborated with many artists, including Norman Bluhm, Ed Paschke, Peter Saul, Pat Steir, Jürgen Parteneimer, Norbert Prangenberg, Squeak Carnwath, Thomas Nozkowski, Max Gimblett, and Richard Tuttle, on different projects. These collaborations have been exhibited in the Museum of Modern Art, New York City; the Kunstmuseum Bonn, Germany; and the Queensland Art Gallery, South Brisbane, Australia. He has received grants and fellowships for his poetry, fiction, and criticism from the John Simon Guggenheim Foundation, National Endowment for the Arts. In 2002, he was named a Chevalier in the Order of Arts and Letters by the French government.

Pietro Roccasalva



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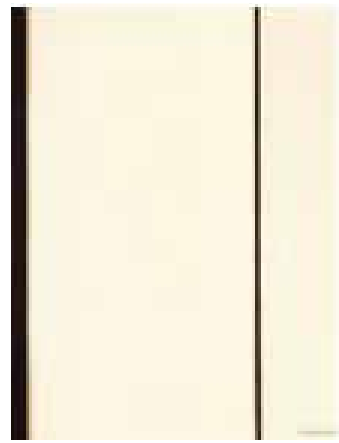


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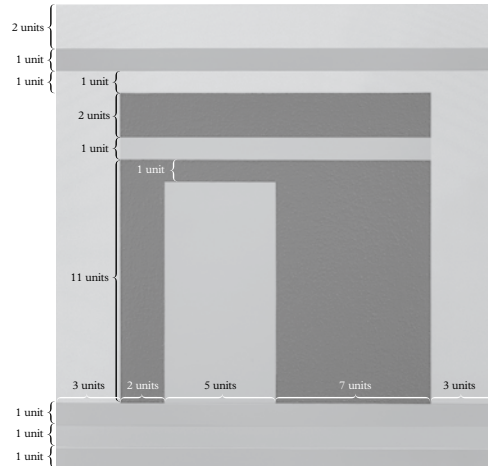


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Peter Halley



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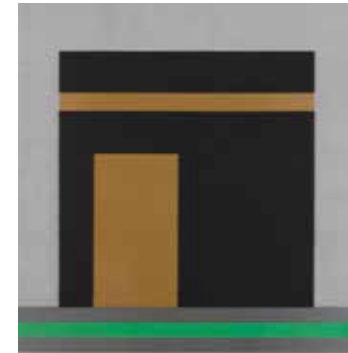
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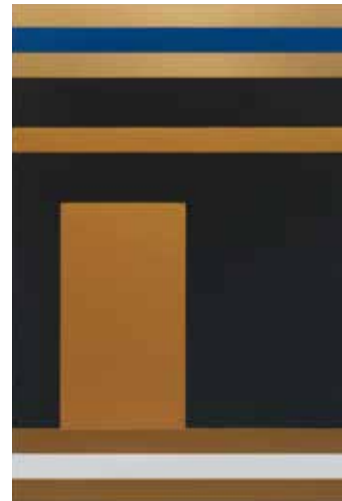
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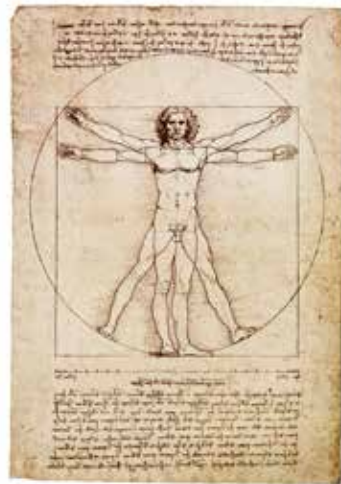
11.



14.



3.



6.

Pietro Roccasalva

1. The god Zurvan (Infinite Time) who begets his sons Ohrmazd and Ahriman, equal-but-opposite twins: Shutterstock
2. Giorgio de Chirico, 1910, *The Enigma of the Hour*, (Original title: *L'Énigme de l'heure*) Oil on canvas, 54.5 x 70.5 cm. Private collection
3. Former Church of San Francesco, Como, Italy: Shutterstock
4. Andrei Rublev, 1425-27, *Holy Trinity* (Troitsa), Tempera, 142 × 114 cm, Tretyakov Gallery, Moscow
5. Pietro Roccasalva, 2008, *Untitled*, (detail of *Myrrhina*), pastel on paper on panel, 128.6 x 96.5 cm; photo: Jacopo Menzani, Courtesy of the artist and ZERO..., Milan. Collection Sandra and Giancarlo Bonollo, Italy
6. Pietro Roccasalva, 2008, *Myrrhina*, environment: floor drawing, rice ball, neon, jewellery, pastel on paper on panel; environment dimension (floor drawing); diameter 40 cm (rice ball); 626 x 21 cm (neon); 128.6 x 96.5 cm (pastel on paper on panel-framed), installation view at Castello di Rivoli "T2, Triennale Torino"; photo: Jacopo Menzani. Courtesy of the artist and ZERO..., Milan. Collection Sandra and Giancarlo Bonollo, Italy
7. Pietro Roccasalva, 2008, *Z*, tableau vivant, oil on canvas, offset print on paper, fried rice ball, neon; 80 x 80 x 50 cm (offset print on paper); 83 x 73 cm (oil on canvas); 33 x 185 cm (neon). Installation view at Park Avenue Armory, New York; photo: Chris Kendall. Courtesy of the artist and ZERO ..., Milan
8. Pietro Roccasalva, 2008, *Z*, (detail); photo: Chris Kendall. Courtesy of the artist and ZERO..., Milan
9. Bram Janssens, *Sun in outer space with intense solar activity*. 123rf.com
10. Ellsworth Kelly, 1953, *White Square*, Oil on wood, 110 × 110 cm
11. Pietro Roccasalva, 2015, *Z*, painted wood, oil on canvas, variable dimensions

Peter Halley

1. Barnett Newman, 1962, *Sixth Station* [Veronica Wipes the Face of Jesus], Oil on canvas, Overall: 198.4 x 152.1 x 10 cm , Robert and Jane Meyerhoff Collection, National Gallery of Art Washington
2. Peter Halley, 1990, *Rob and Jack*, Acrylic paint on canvas, 249 x 482.5 x 10 cm, Tate Collection
3. Peter Halley, 1992, *The Place*, Acrylic paint on canvas, 242.5 x 218.5 x 10 cm Tate Collection, (on long-term loan)
4. Peter Halley: Showing the internal proportions of the composition of *Direction No. 7*
5. Kasimir Severinovich Malevich, 1913, *Black Square*, oil on canvas The State Tretyakov Gallery, Moscow
6. *The Vitruvian Man*, A drawing by Leonardo da Vinci, circa 1490.
7. *Kaaba*, Mecca image: Shutterstock
8. Peter Halley, 2012, *Direction No. 1*, Acrylic, metallic acrylic, pearlescent acrylic and Roll-a-Text on canvas, 159 X 157 x 10 cm. Tala Madani Collection, Los Angeles
9. Peter Halley, 2012, *Direction No. 2*, Acrylic, metallic acrylic, pearlescent acrylic and Roll-a-Text on canvas, 150 x 150 x 10 cm. Public Collection
10. Peter Halley, 2012, *Direction No. 3*, Acrylic, metallic acrylic, pearlescent acrylic and Roll-a-Text on canvas, 159 X 157 x 10 cm. Rana Sadik, and Samer Youni Collection, Kuwait
11. Peter Halley, 2013, *Direction No. 4*, Acrylic, metallic acrylic, pearlescent acrylic and Roll-a-Text on canvas, 130 x 115 x 10 cm. Public Collection
12. Peter Halley, 2015, *Direction No. 5*, Acrylic, metallic acrylic, pearlescent acrylic and Roll-a-Text on canvas, 149 x 125 x 10 cm
13. Peter Halley, 2015, *Direction No. 6*, Acrylic, metallic acrylic, pearlescent acrylic and Roll-a-Text on canvas, 165 x 116 x 10 cm
14. Peter Halley, 2015, *Direction No. 7*, Acrylic, metallic acrylic, pearlescent acrylic and Roll-a-Text on canvas, 213 x 203 x 10 cm

“WHAT WE CALL THE BEGINNING
IS OFTEN THE END AND TO MAKE AN
END IS TO MAKE A BEGINNING.
THE END IS WHERE WE START FROM”

T. S. ELIOT

MOTTAHEDAN
P R O J E C T S